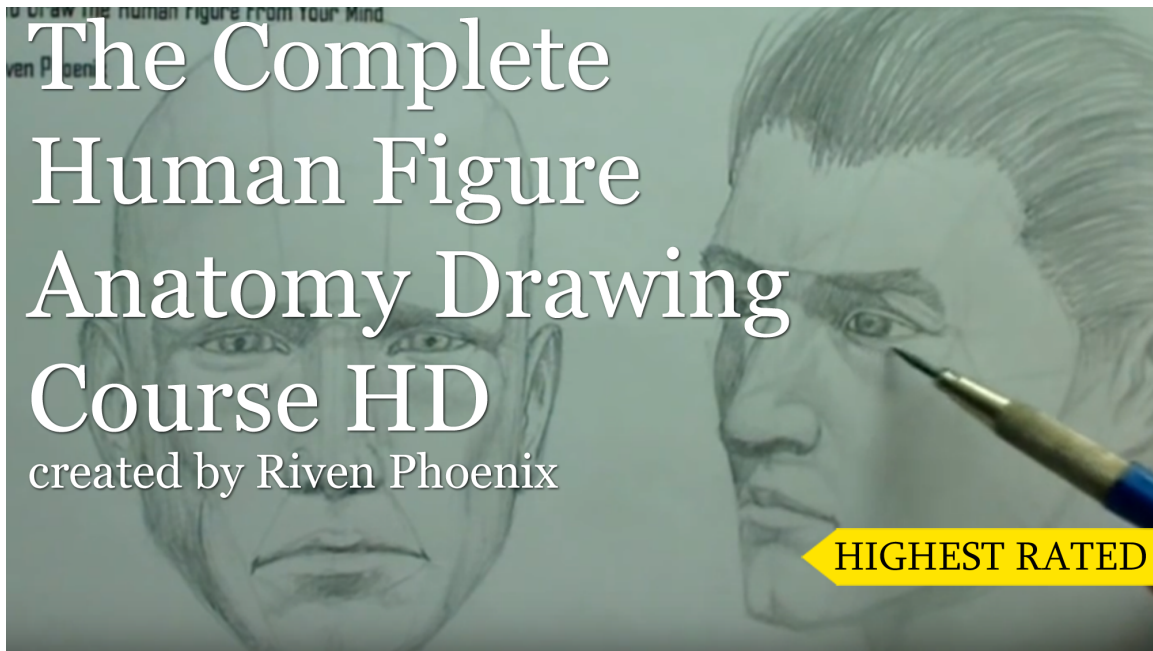


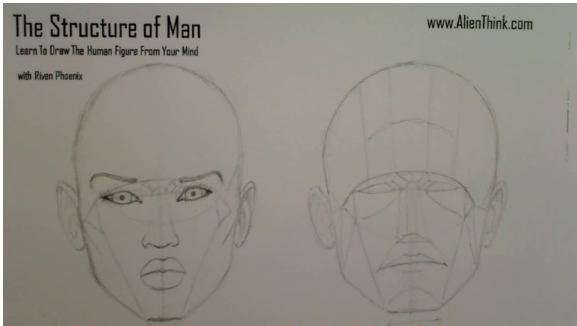
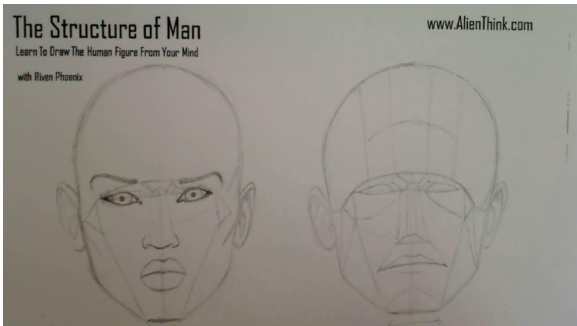
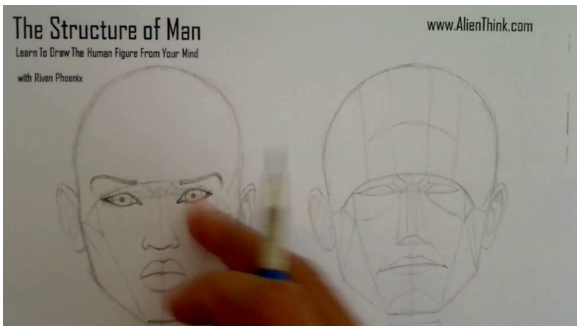
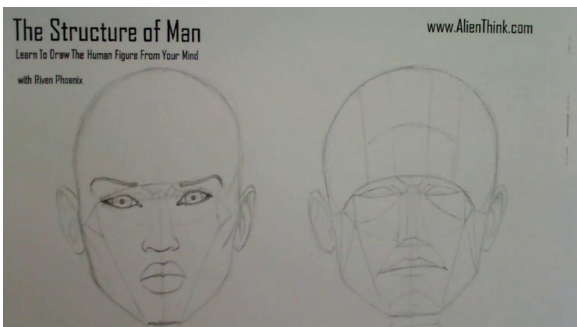


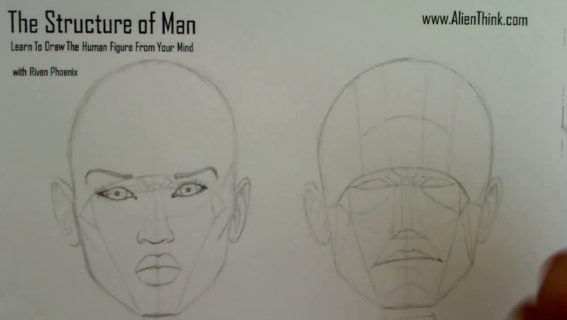
The Structure of Man

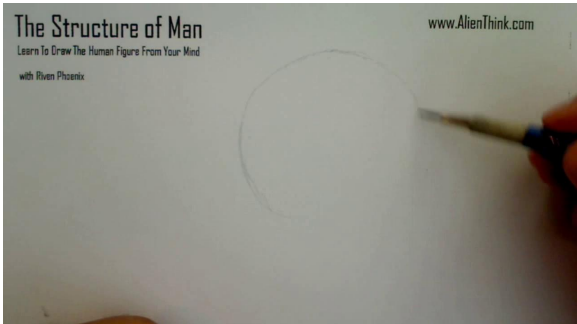
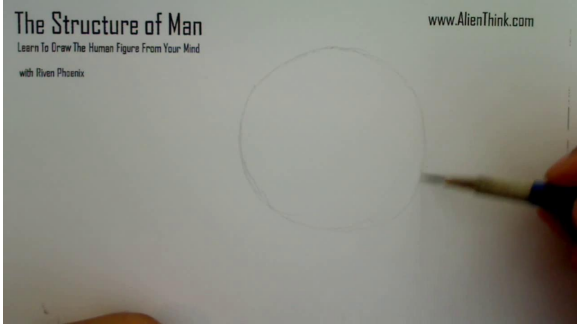
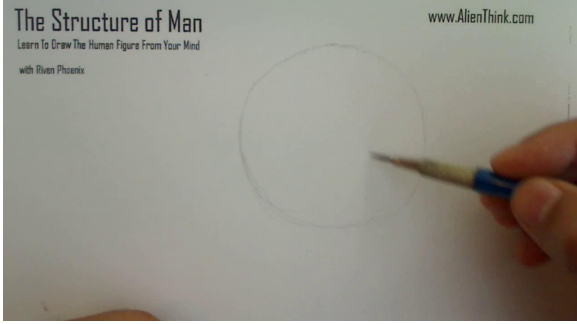
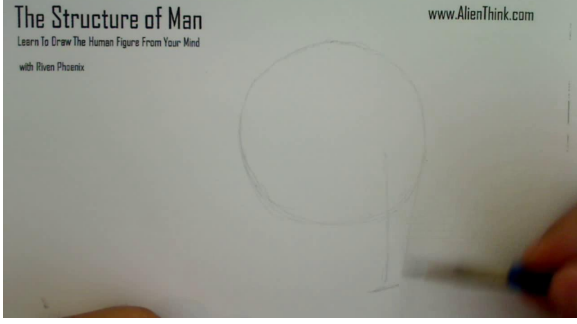
Learn to Draw the Human Figure From Your Mind with
Riven Phoenix

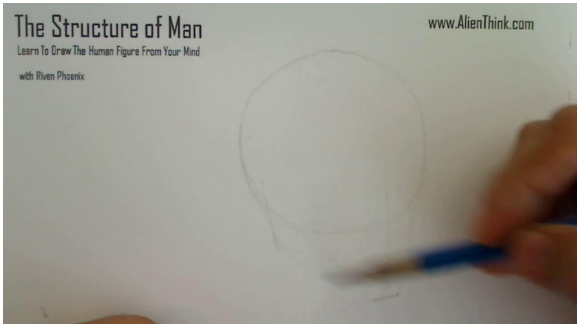
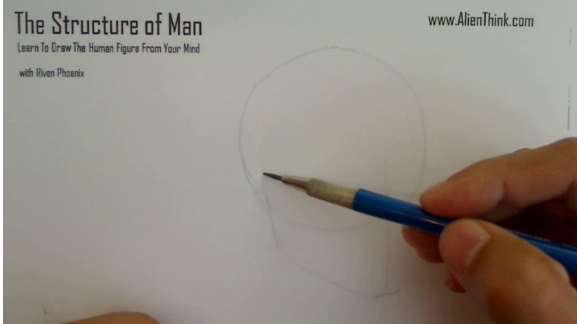
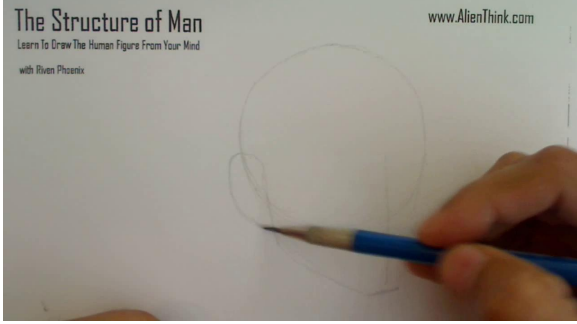
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Figure Drawing Lesson 103 - The Muscles of The Human
Head -Part 29

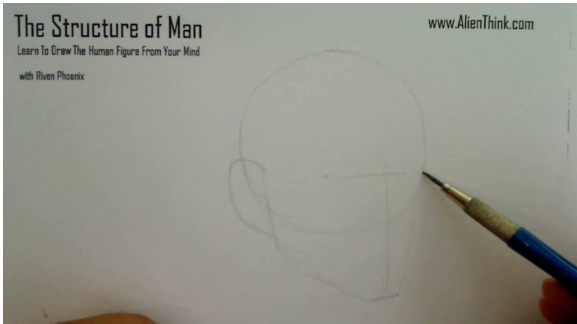
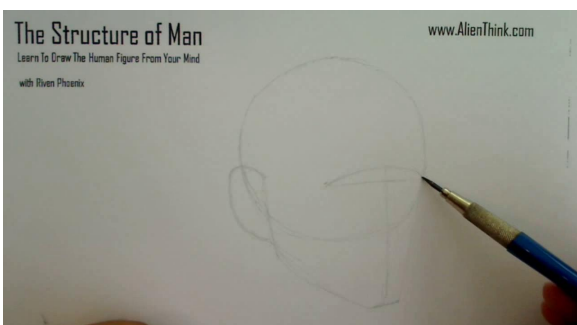
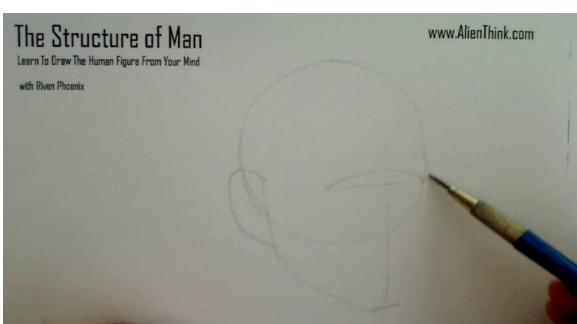
1		Hey guys, my name is Riven Phoenix and welcome to the Structure of Man, learn to draw the human figure from your mind training course.
2		Okay, so in the previous lesson we had really looked at what the differences are between the male and the female figure.
3		It was really just coming down to understanding the differences between the ratios and how we need to understand about the placement of the features.
4		So now in this lesson we're going to now really take everything that we've learned so far and now I want to introduce you to the idea of rendering out a human head.

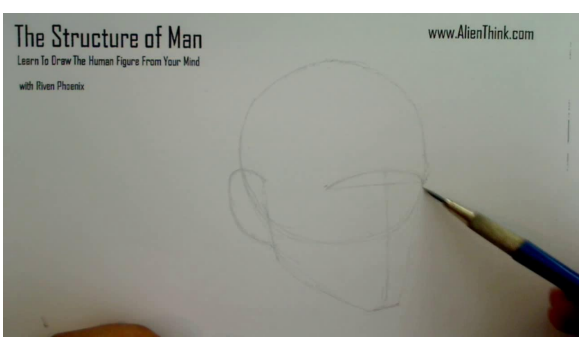
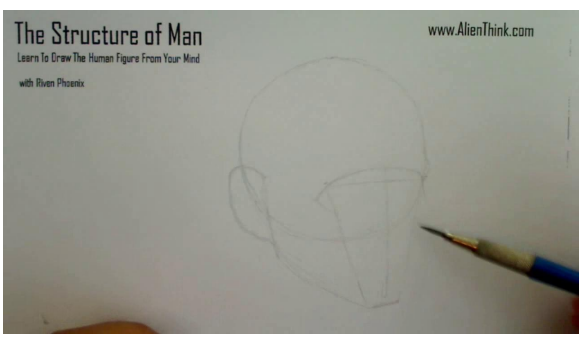
5	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, much more realistic in the hands of this lesson is really going to be based on taking all that knowledge and now understanding not only from the mind but if you're doing like portrait drawings, how do you accomplish such a thing?
6	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	So here we're just going to introduce that as a concept in this idea.
7	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	So here I'm just going to first draw out this ball shape over here first.
8	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, so when I'm drawing it out I'm just really thinking about how do I want this head to be when I'm drawing it out.

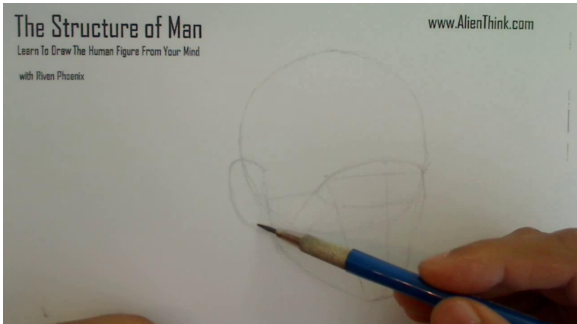
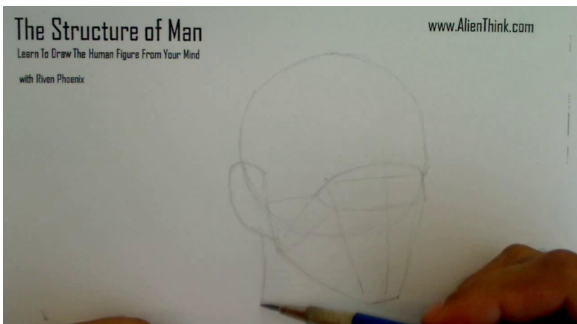
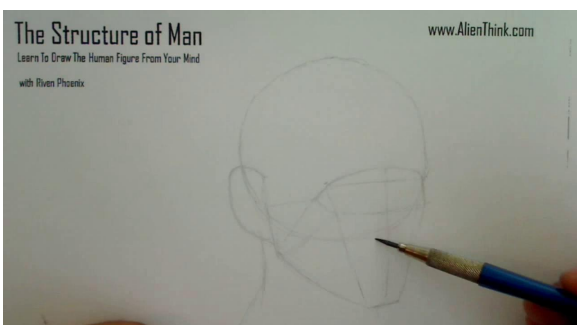
9		Right, so I really just want it to look in a certain direction.
10		So here we're really doing much more three-dimensional views here.
11		So here I'm just going to state that okay, I want my center line really to go down in this way over here and I'm going to get the line for the cheek for the chin.
12		Right, so everything else here is going to be very easy to understand because we already been through these concepts here.

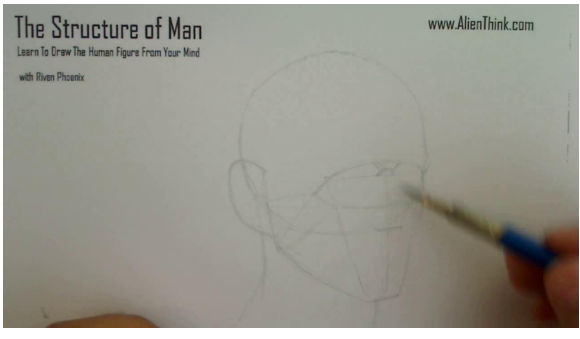
13	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	So I'm just going to do the jaw line over here kind of like this.
14	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, so here would be the ear over here coming out about here.
15	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, so the ear you can do the much more angle, you can do them much more out.
16	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, it really depends on the type of person you're doing.

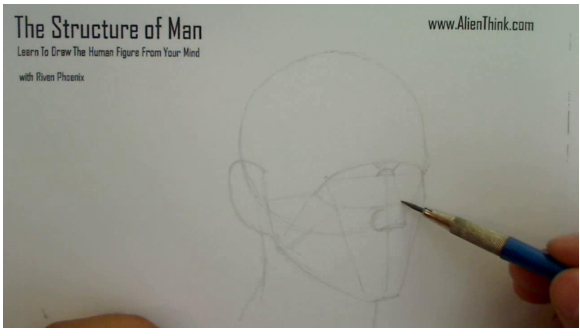
17		Right, so the reason I wasn't able to do the ears because now we should be used to the ideas here.
18		Right, we know that this is going to be the center.
19		So we know that the ears obviously going to be just above it.
20		Right, and we know that over here where we decide for this line over here like this.

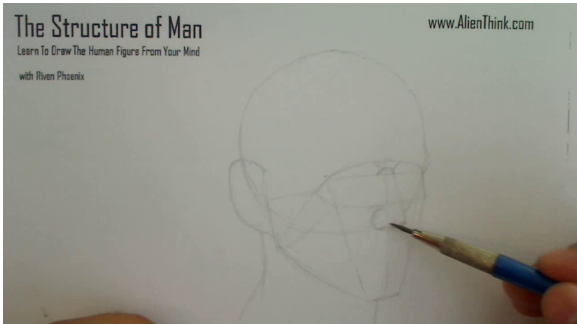
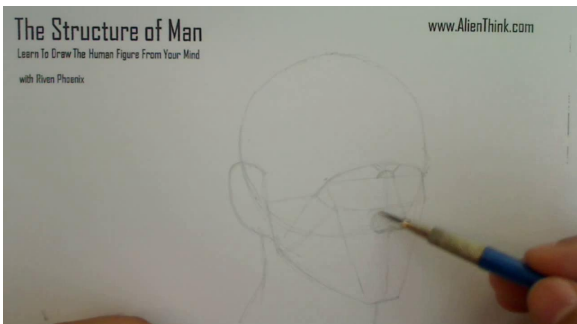
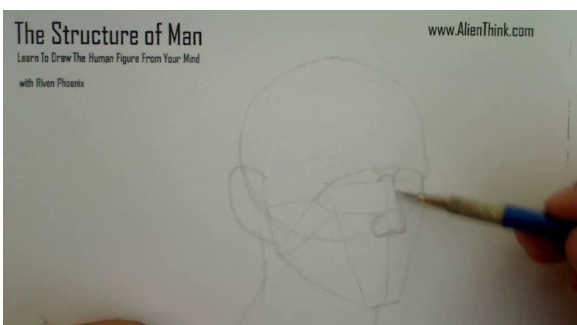
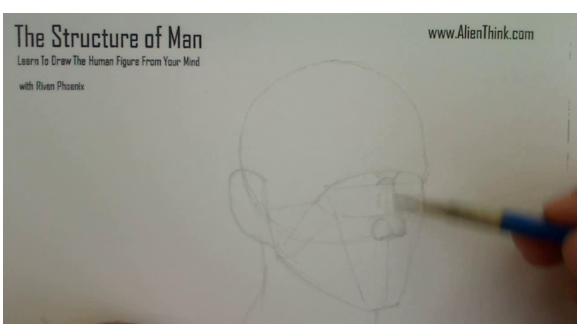
21		Right, this line here, let's talk about this line a little bit here.
22		See this line here, this is really meant to understand about the line that we're going to really do for the, like for the fat area.
23		Right, so this means that over here when you get over here, you can come out and do this.
24		Right, so understand that there's a wedge over here.

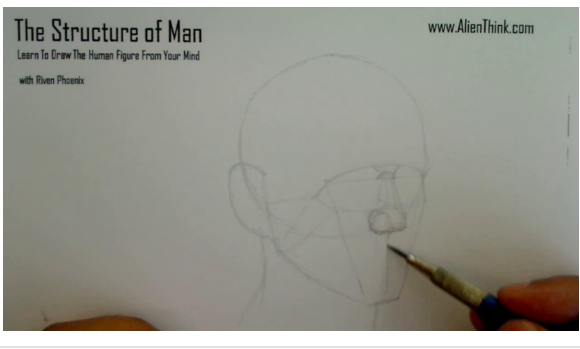
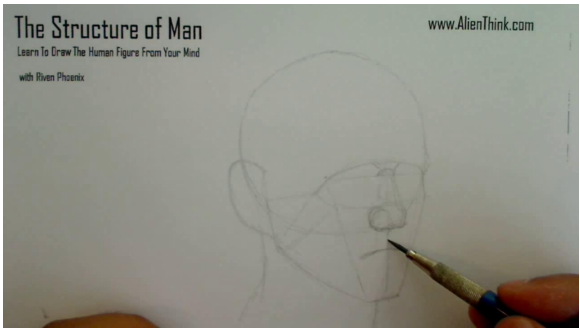
25		Right, so once we get this, we can just do the line like this and say that, okay, you have basically it's just the same concept.
26		I'm just going to lay it out and just really think about more in this 3D sense that it's kind of like going out in perspective.
27		Right, and just draw out my lines the way I do over here and then just draw out this line.
28		Right, so this is really a bomb that just helps us to understand what is really going on with the human head.

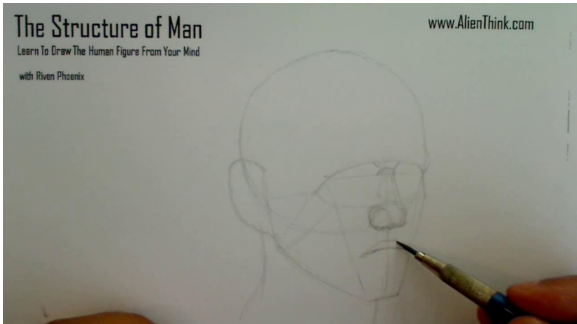
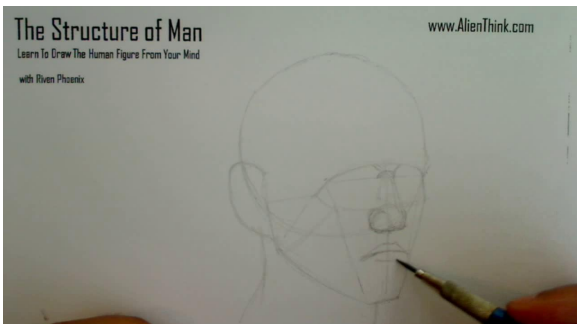
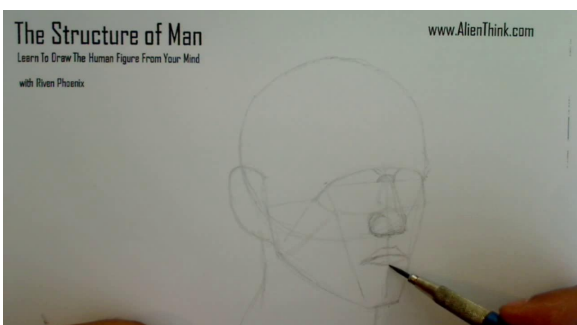
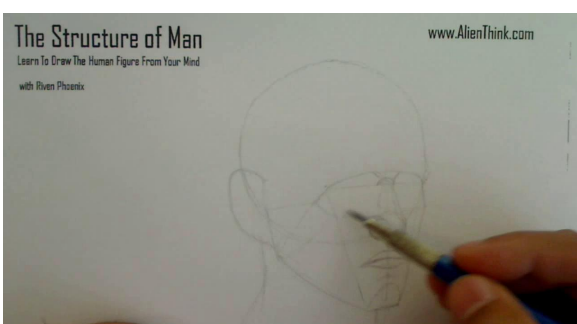
29		Right, so here is going to be the neck going down.
30		Right, we really haven't gotten into this area yet, which we will very shortly.
31		And here, right, so here you can see it's just going, everything's just going to switch into basic shapes.
32		And so this area here is just going to be pretty easy.

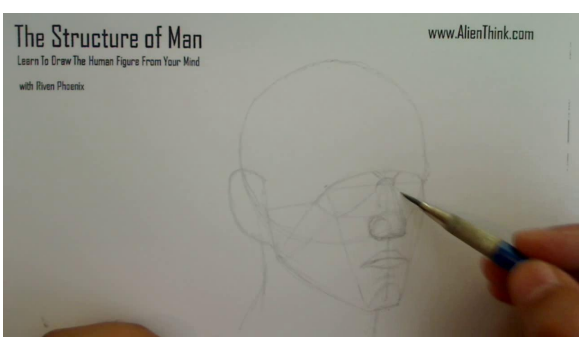
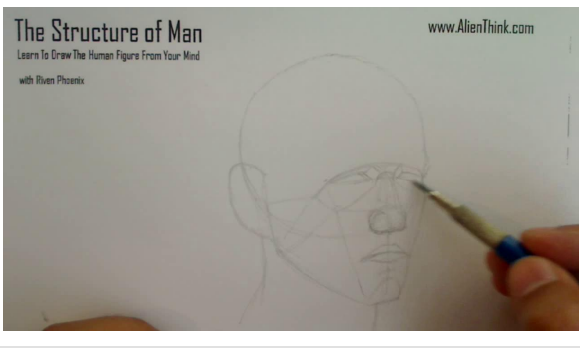
33		We know that we're going to get that idea here for the nose.
34		So this is where we're just going to be like this over here.
35		And from here, I'm going to get pretty much the bottom for the nose over here.
36		Right, and then over here, I can just conceptually put some concepts down to begin to understand this area.

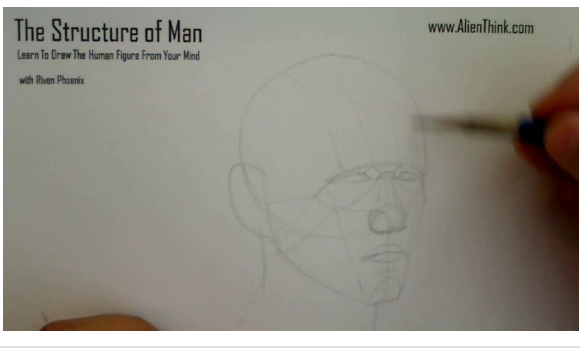
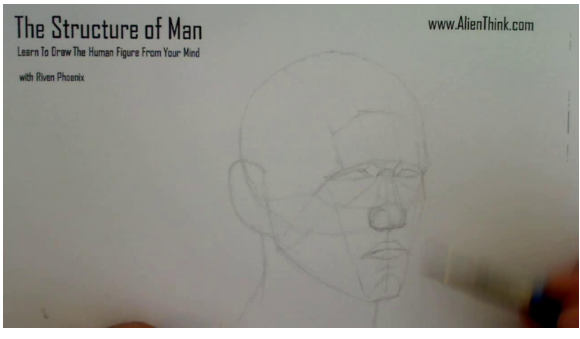
37		I don't have to do everything in 3D here because I know that look the nose is just going to be let's say kind of like,
38		let's say about this big over here.
39		Right, it's not going to be that huge.
40		So here I can just conceptually start to just think about it.

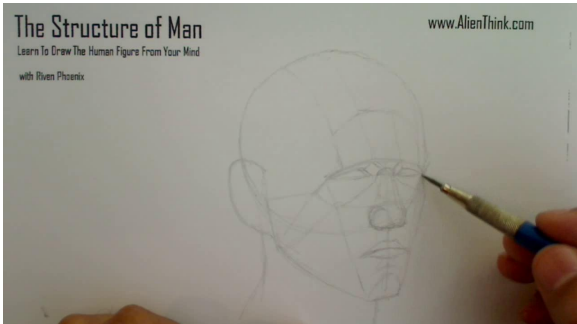
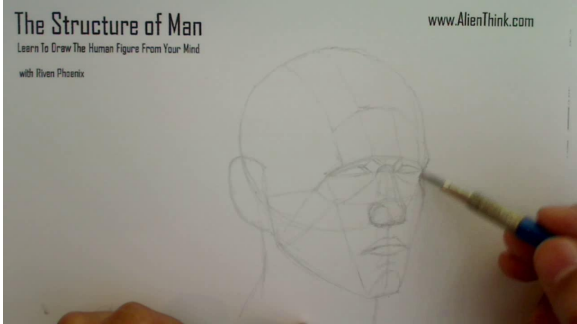
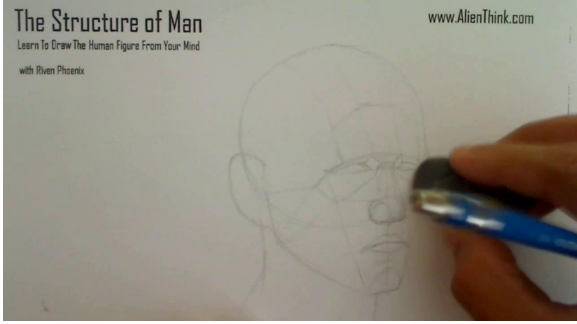
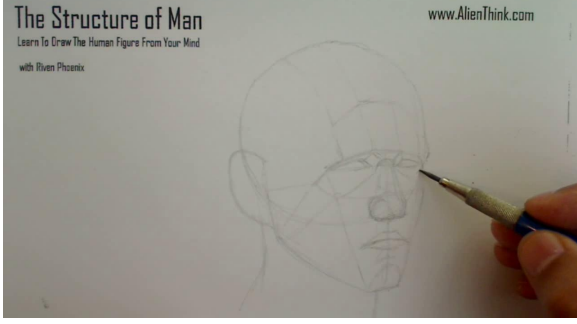
41		This is what I want to do.
42		Right, and then what happens is when we come down over here,
43		to its design, we can just come down here and start to put the bone structures on.
44		It's just going to be like this and we know that it's really just going to be like this probably coming down about here and going like this.

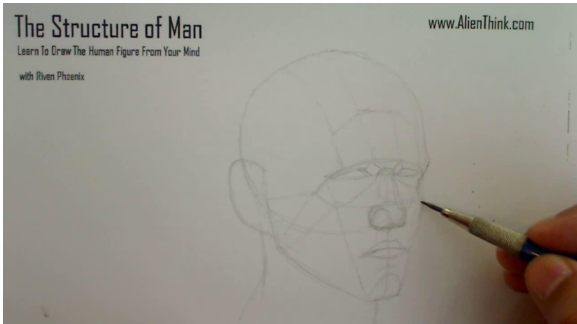
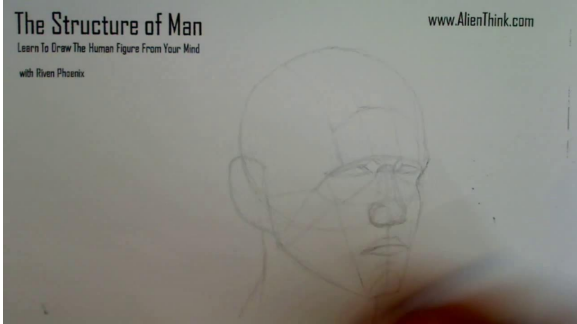
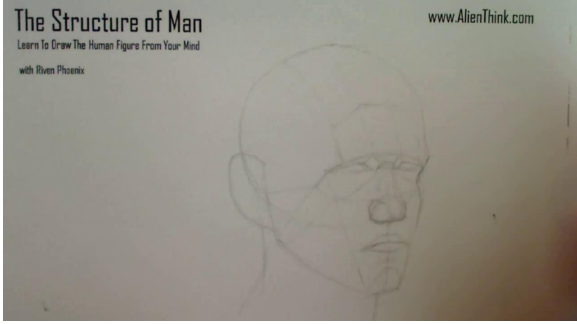
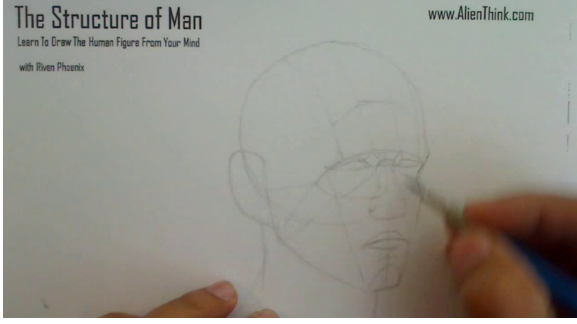
45		Right, you have to fiddle with it a little bit to see, look, is it the right size?
46		Right, so once we have this, we know, notice that here I'm just using a very sketchy style here.
47		And then over here, I'm going to do, let's say the lips are going to be kind of like this over here.
48		But we know that the lips would have to be kind of like this.

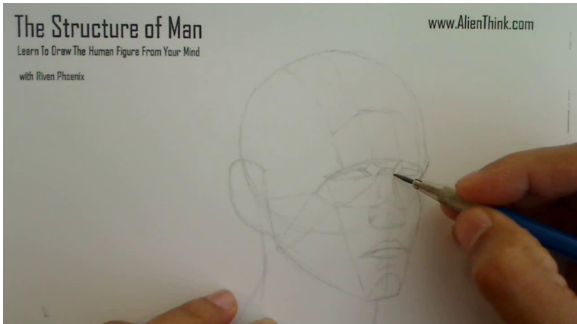
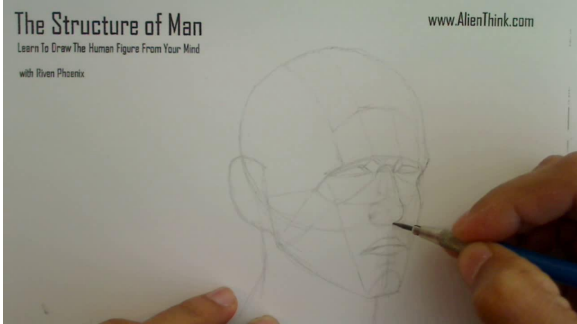
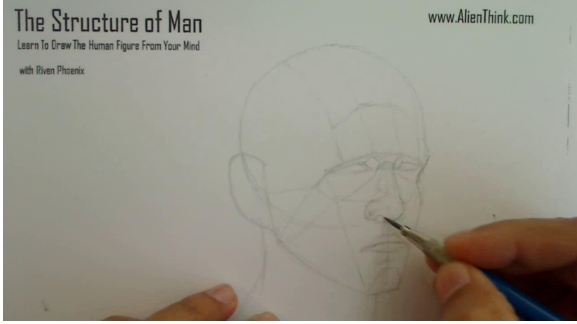
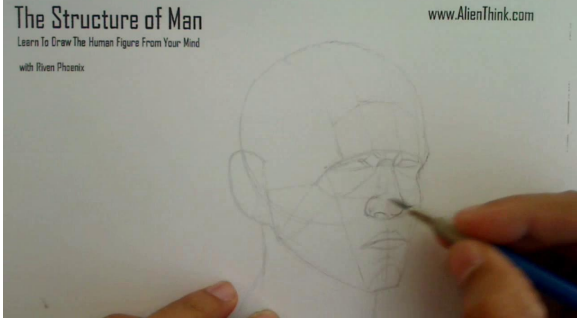
49		Right, so they don't have everything doesn't have to be so symmetrical.
50		Right, and we can change this around in a little bit.
51		Right, here we just need to get the concepts down as to what's really going on with the shapes.
52		Right, and here we know that we're just going to go down this way over here like so.

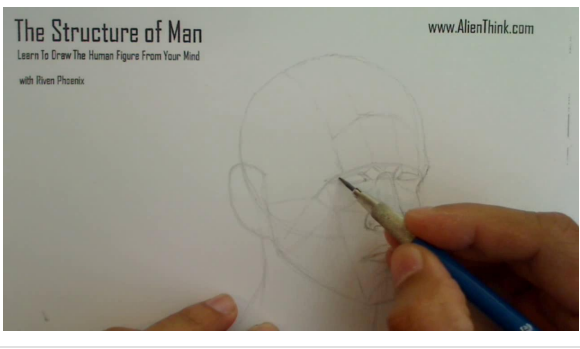
53		Right, and this area here, we know really that this line that we did, right,
54		right, we can do it this way over here and this will just give us a conceptual idea of really where the eye should be.
55		Right, generally speaking, that's where it should be placed.
56		It doesn't in no way mean that we have to follow this like a strict rule.

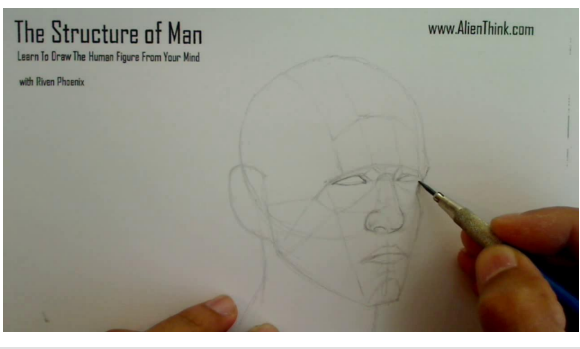
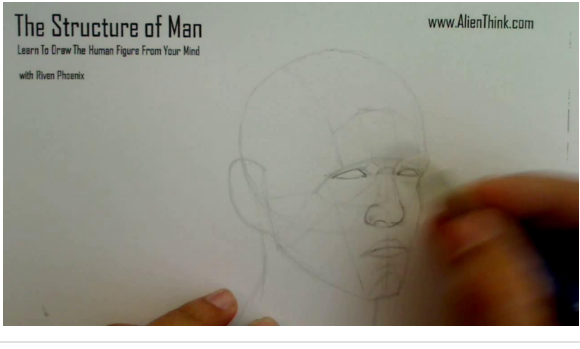
57		Right, so over here I'm just going to take really these lines over here.
58		Right, you don't have to draw these lines again.
59		It's just there for the importance of understanding the force of the head.
60		Right, so once we are happy with it, right, the first thing is to really check and to make sure that is everything really just making sense to what we wanted to do.

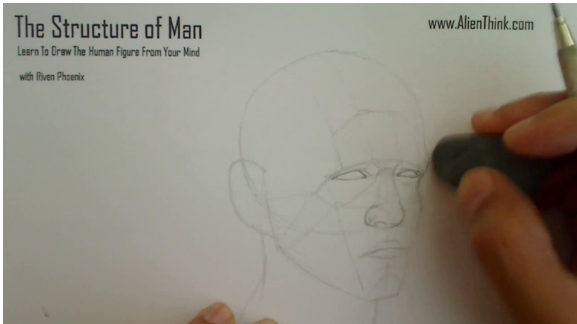
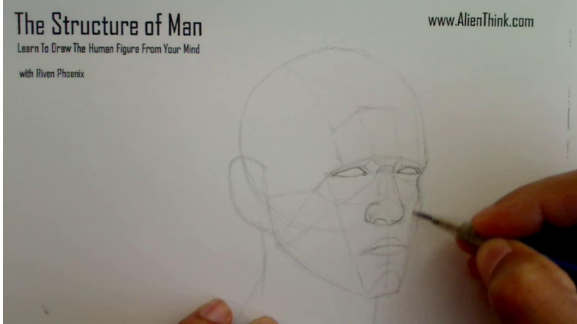
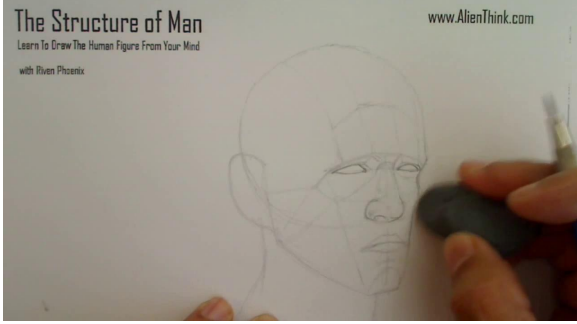
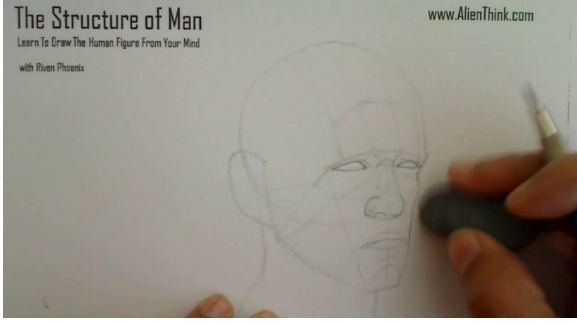
61		Right, so over here I might actually just come in just a little bit more here.
62		Give it more of a better feature over here.
63		Right, just got to think in a little bit of more perspective.
64		You see, okay, well, what I really want to do is really.

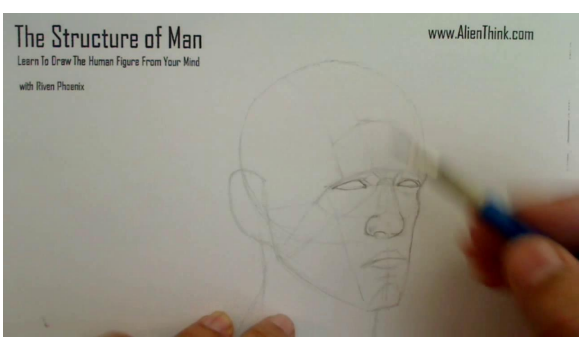
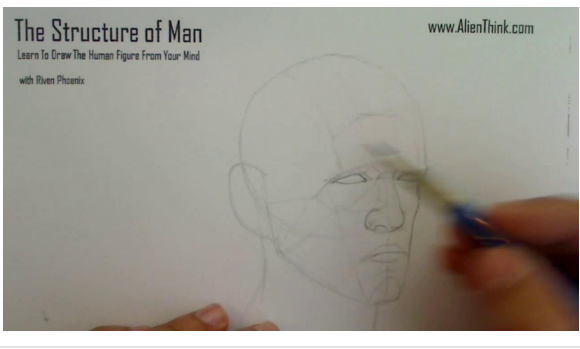
65		Bring this down just a little bit more here and this will give me a better human head like this.
66		Right, it fits to this idea here.
67		Okay, so once we have this down, right, really the next thing is to now move on to a new drawing process and start to understand.
68		Okay, what do I really want to do with the nose?

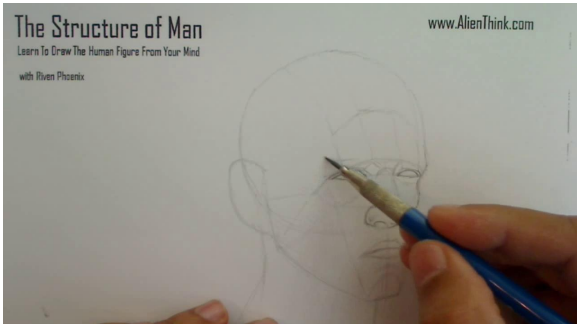
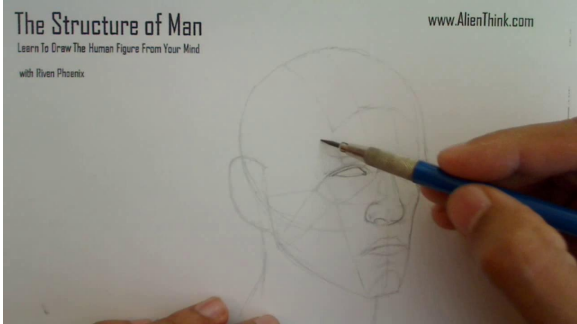
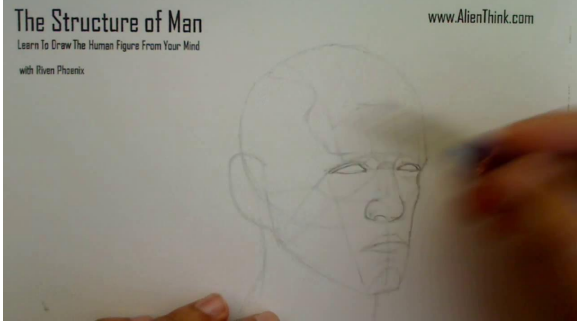
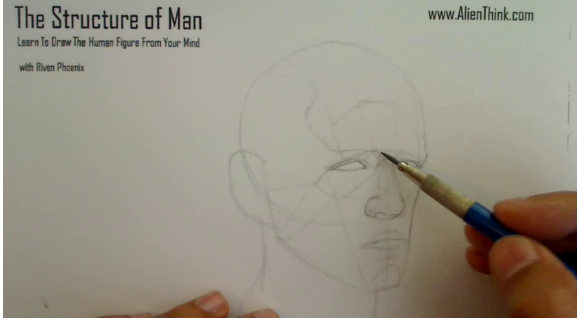
69		Here I'm just going to come down this way over here and I'll start to really think about the idea for the nose like this.
70		Right, here I'm just going to go in here and then for the nostrils I'm going to say that, okay, well, what I really wanted to do is really make the nostrils kind of like this over here.
71		And then you should go like this.
72		Right, begin to like really start to balance out a few things.

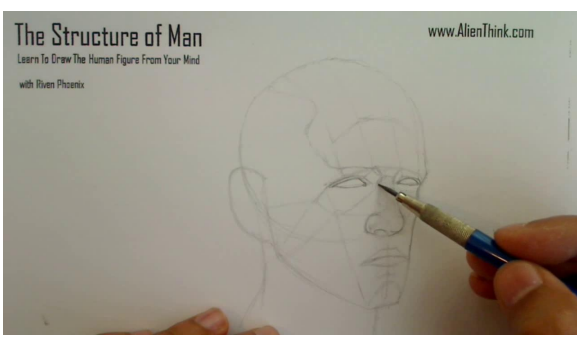
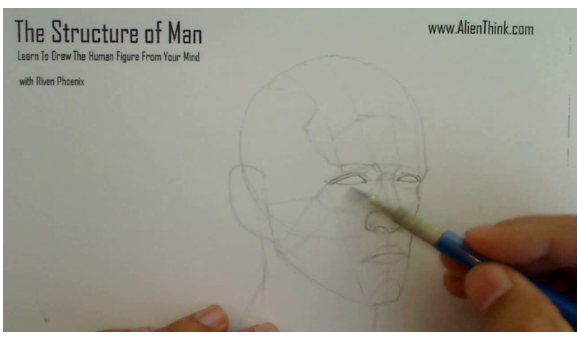
73		Right, so once we have this, we know that, okay, well, this is basically where the eyes are going to be.
74		Right, you can do the nose a little smaller if you wanted to.
75		So when we do the eyes here, we can now, right, this is just a placement.
76		So here when I do the eyes, I can make the eyes a little more better here and just start thinking about, okay, I know it's going to take a while to get on that side over here like this.

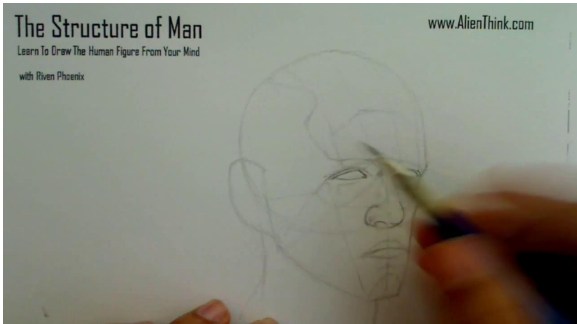
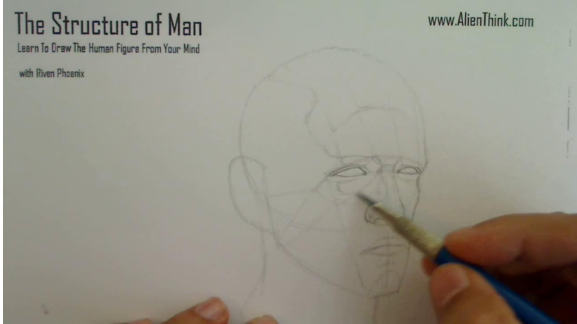
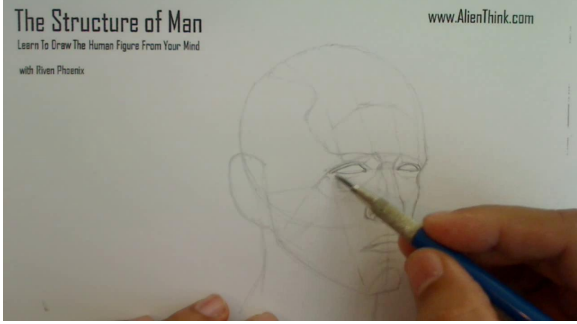
77		Right, and then on the other side over here, we would do the eyes.
78		More towards like this.
79		Right, it was start to go in this direction over here.
80		Right, so once we get this, we just need enough information on here to start to think about this.

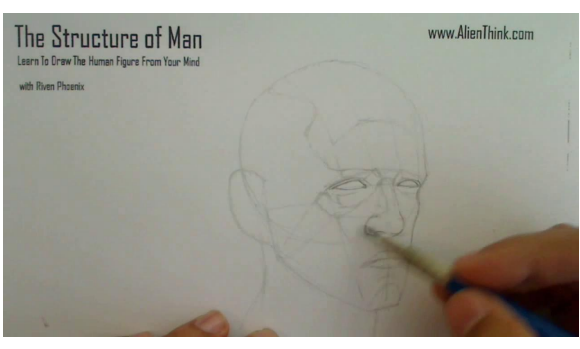
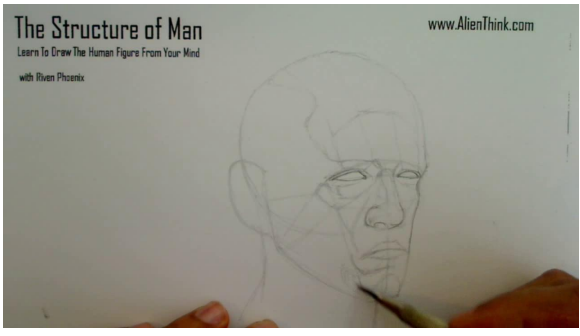
81		So here I'm just going to just work with this a little bit more and just start to understand, okay, I just wanted to go kind of like this when it comes down.
82		So let's say this area here to come down in more and give it more of a sharper view.
83		Right, so here you can see how to let go of those forms.
84		Right, you can change things around to give like a much more of a skinnier face.

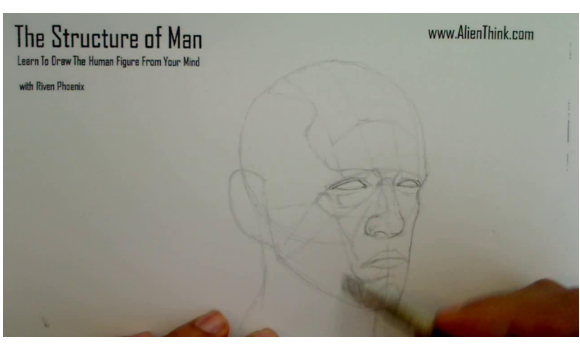
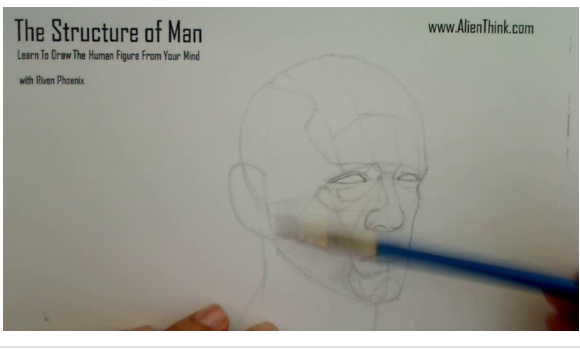
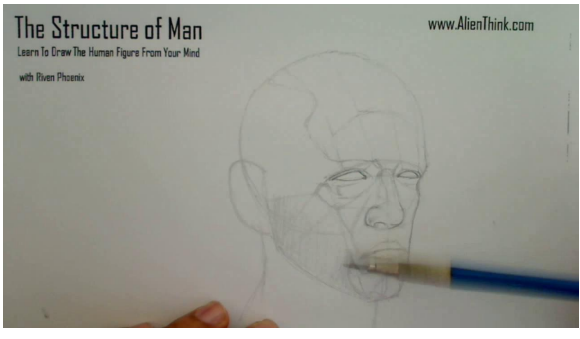
85		Right, so once we have this, now we need to understand, okay, well, where is the light source coming from?
86		So here I'm going to say that the light source is basically coming from the side.
87		Right, so once we have that as a determined idea, we're not going to, or just put, we know that the fat area is really just going to be here.
88		And this is where we're going to get like the area for the eyebrows.

89		So here I'm just going to think about the shapes of the shadows.
90		Right, so really we're going to like first come up with like some conceptual ideas here that this is what I want the shadow to be.
91		Right, it's going to hit over here and then it'll go this way.
92		Probably a little bit over here and then it's going to go down in here like this.

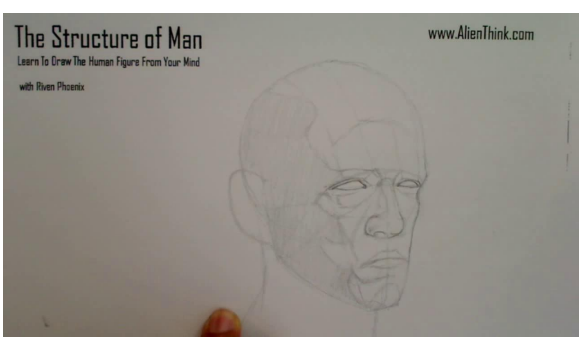
93		Right, and then on the on the side of the nose, I know I'm going to get a little bit of shadow work going in this way over here.
94		Right, and then from the bottom of the eye, I know I'm going to get those kind of like those eye bags over here.
95		And then here I'm going to get like a shadow, let's say.
96		Right, so him just thinking about the forms, right, just like how we did that creature design, right, that's what you have to flip your mind.

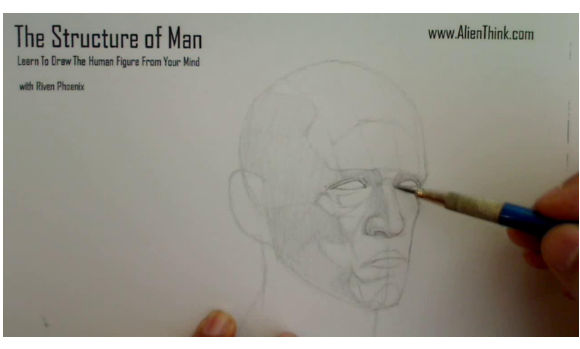
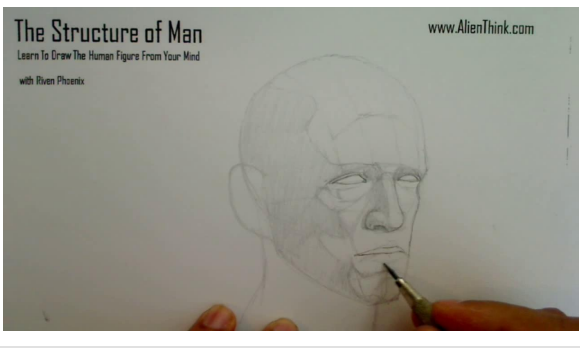
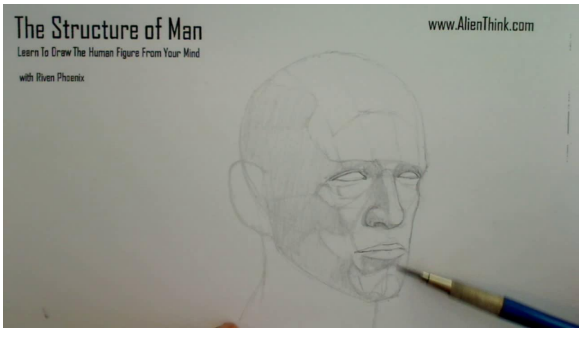
97		That it's really your right, but you got to think about, right, the the area over here, like this is going to be for the eye bags.
98		Now I'm going a little slow in in this lesson is because it's the rendering out stuff, right, really thinking about it.
99		You have to really think about what is it that you're drawing, right, so over here it has nothing to do with this triangle was here, but here I'm just putting like an idea here for some shadow work that I want to do.
100		I want to do some surface and not any over here.

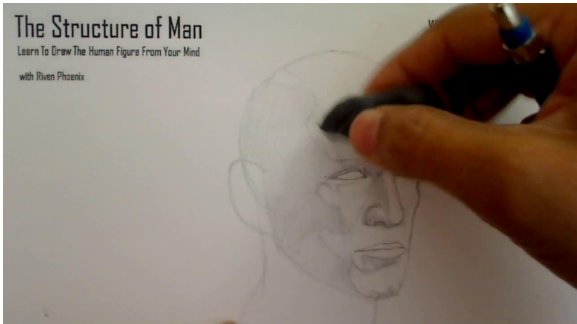
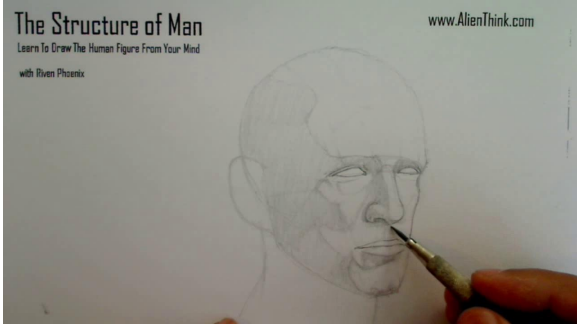
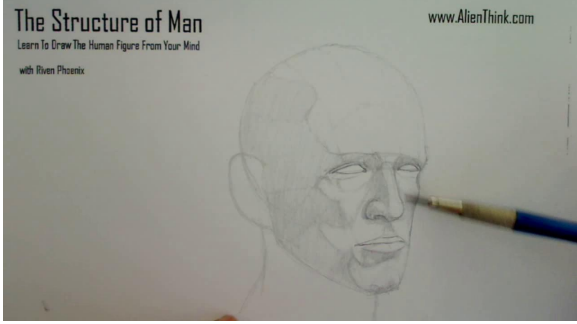
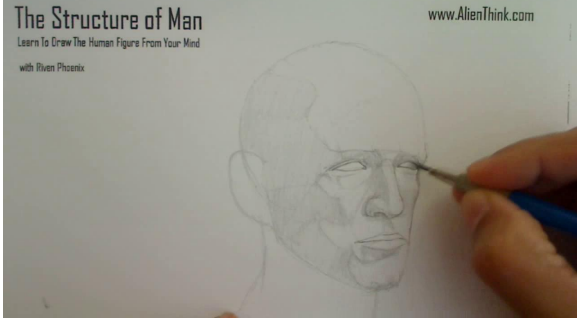
101		Right, and this is the area for the nose here, so I know that a little bit of shadow is going to be over here too.
102		Right, so him just working out some really intricate details here for this case, so here I know that because of that all those muscles, right, you're probably going to get like this idea here.
103		Right, most of the stuff can be just understood conceptually, right, and this is just going to go under here all this shadow work, and then here we'll probably get let's you over here.
104		I'm going to widen this out a little bit more that I'm going to get, right, I'll give him like a much more bigger chin over here, and I'm just going to get like some shadow work over here.

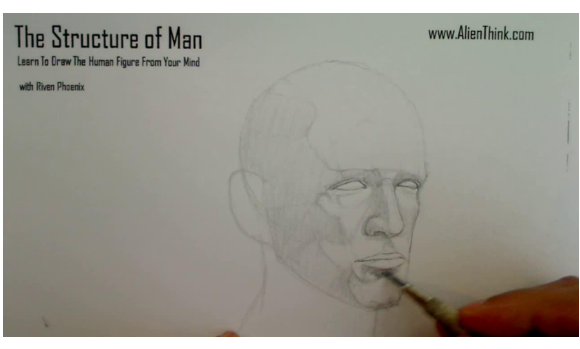
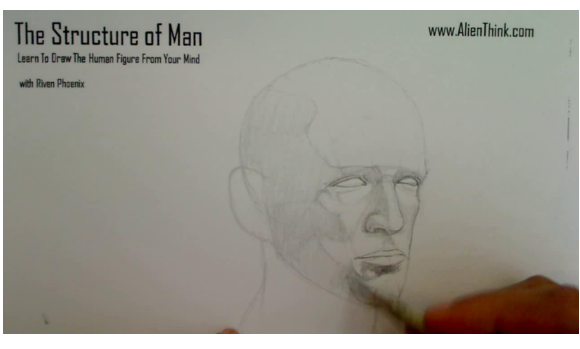
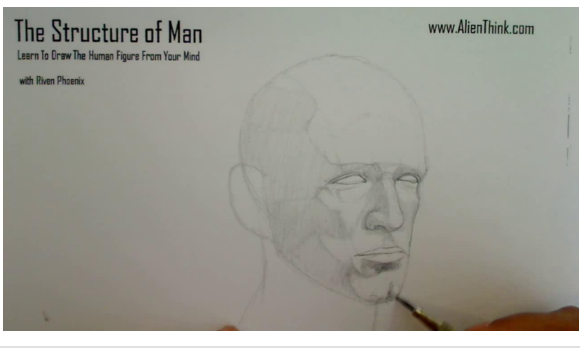
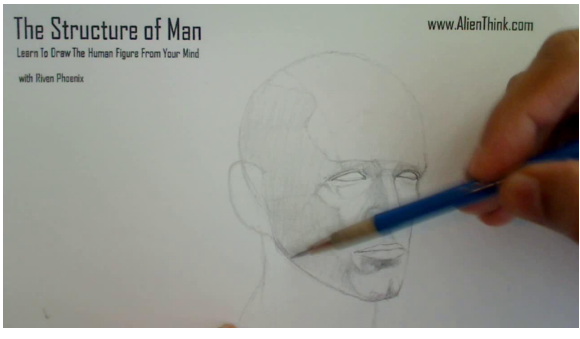
105		Right, just understanding what's going on.
106		Right, so this is going to be all in shadows, so now once I get some ideas done, I'm just going to very lightly start to put a layer down of shadows.
107		Right, so here I'm just going to do this, I'm going to try to move this as quick as possible, not through this, but you have to bear with me on this, right, I'm just showing you the technique.
108		So here we're going to not do this very lightly first, right, get like a basic tone down to begin to start to see the shadows working for you.

109		Right, there is really no confusion here into understanding this, right, it's really your understanding of this, right, we're just putting down our own basic concept of this based on like surface knowledge.
110		A surface anatomy, right, so you let me show you something here in a second, so him just going to basically put down like a feature over here, right, so what happens is like when your teeth are up together, right, we know that this is going to be the area for the.
111		We know that there was a muscle going here, right, but what about this area, well, when you're when you close your mouth, what happens is this area is going to pop up a little bit, right, so this means that here I can.
112		Basically, just say that okay, I'm going to get let's say here like a highlight area, right, so this changes kind of like the way I'm going to render this right here now, I'm going to think about a little bit more about this that now this gives me more.

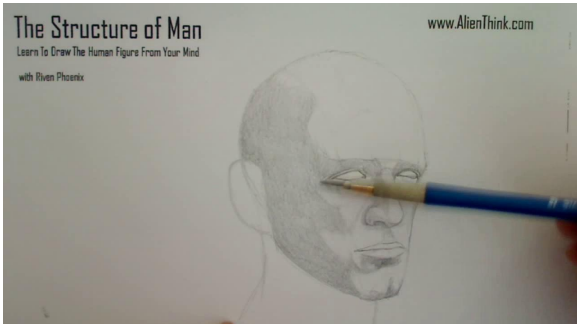
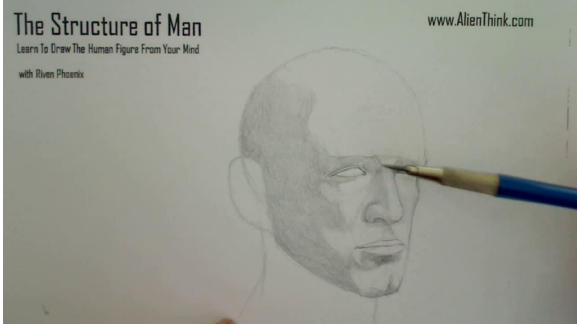
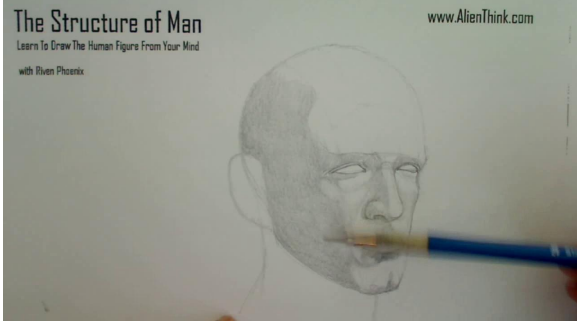
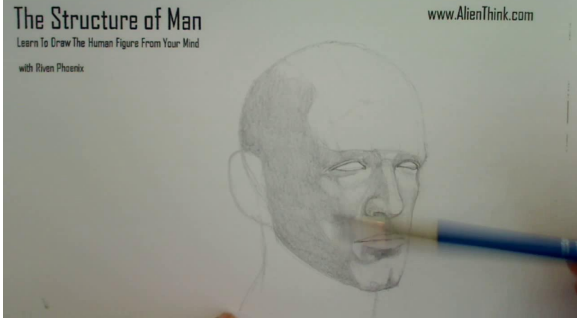
113		A realistic idea to work with over here, right, it's basically that's all that's going on here, then here we're just going to render this now, right, so once we get all these shadows down,
114		I'm just going to begin to understand okay, I'm going to get some shadows here and definitely over here, this is just going to be all a shadow area over here, and over here where the nose is, I'm going to get some shadows like this, right, because the light is really just shining from the other side, and this is where we're going to start to really getting to this area here for the nose, and usually the nose, it's going to be now discovered up with shadows over here.
115		Right, so you're really going to get like a highlight area over here, just like this, right, and obviously this is just going to be dark, because it's the nostril area over here, right, so this area here will probably get its own shadow, right, so you have to look at okay, now this, the light will shine and it will hit over here, and it will give me even more shadow, right.
116		Just like what the light touches here, it's going to kind of like do this, right, this area would be much more darker over here, so on this side, it's going to be the same thing, we're just going to think about the shadows, right, yeah, you're going to get all this stuff here, just really in shadows, not much really is going to go on on this end.

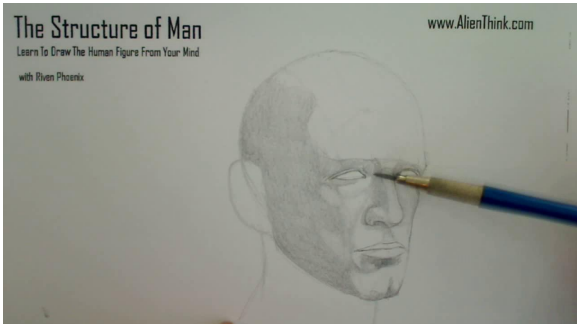
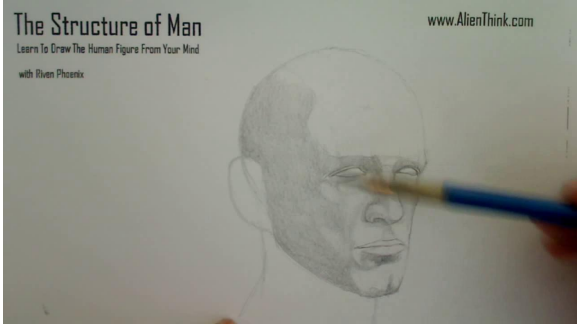
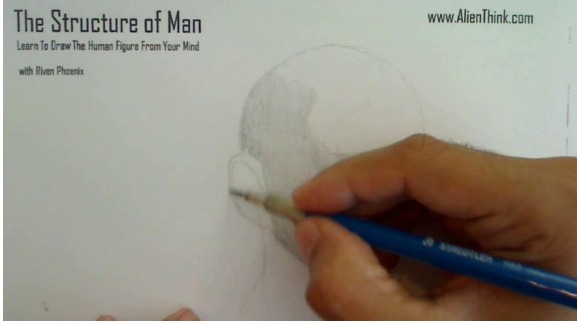
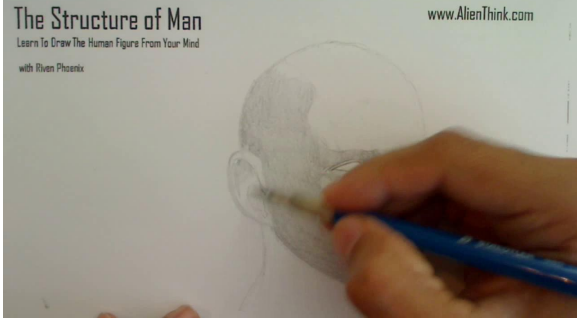
117	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	So here I'm just going to put this idea like this, right, so now when we're getting to the lips, we can now erase some of these lines and start to do our own version of the lips, right, we don't have to follow the template in any way.
118	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	So here I'm just going to do like, I see much more, smaller, much more like tinier lips over here, then here I'm going to do, let's say this area here, and it's going to be like this, right, giving a little more character here on the same, then over here I'm going to get,
119	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	but the lips going in this direction, right, so you see how I changed that the template is there just to open, see things, right, so here when we come in this area, again, we're going to balance the pencil like this lightly because we don't want the shadows to get too dark, otherwise it'll all get messed up, right, we want to balance out the shading process.
120	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, so once I start to get into these features, now I can start to put these shadows here, like this, right, so now we can start to erase some of these lines here, they're light anyways, right, we don't have to worry about them that much, right, so we can now start to erase these lines that we put.

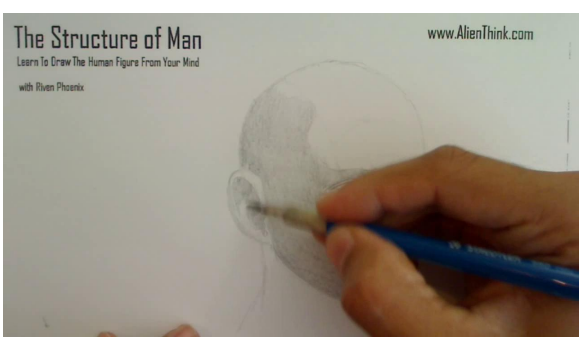
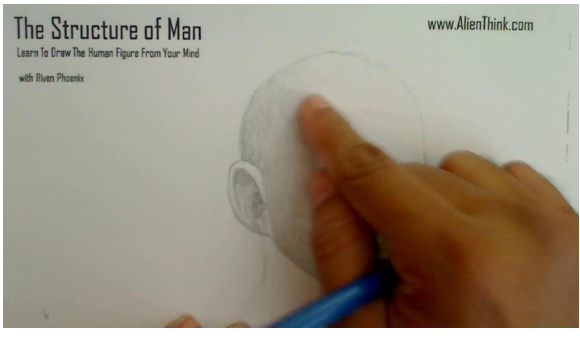
121		And now the head will start to look more realistic, right, so over here, where we're going to get very this line over here, I'm going to get a very subtle shadow over here on this side, right, it's just going to be.
122		Just like this and then over here, but this area is I'm going to get a very light shadow over here.
123		And then under the eye, I'm going to get like a shadow over here, right, so.
124		Just start thinking this stuff in 3D, yeah, right, so once that first layer is on is where you've now start to begin to start rendering this stuff, right, so here I'm just going to darken this up a little bit more now, right, put that second layer on, really start to think about.

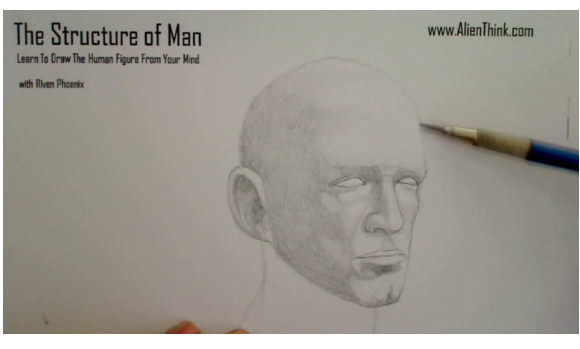
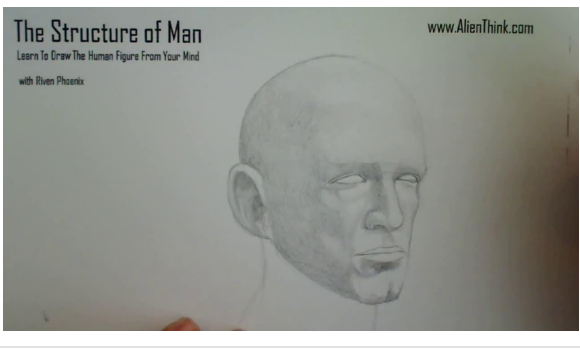
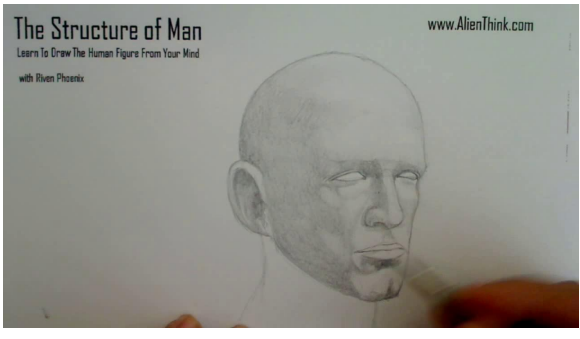
125		How do I want this start to look like, right, we just have to put a few ideas down here, right, so in this course, I'm also going to include.
126		Join the human head basics where we'll let you look at different ways of conceptually shading out the head, right, and there are many different ways of doing it.
127		Right, so here is going to start to think about just this line over here, right, this is all going to be really just dark now, so here we can now start to.
128		Put our second layer down, make it more and more darker, really we're just trying to balance it out now.

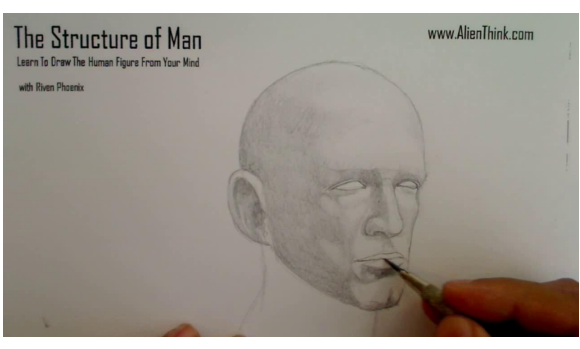
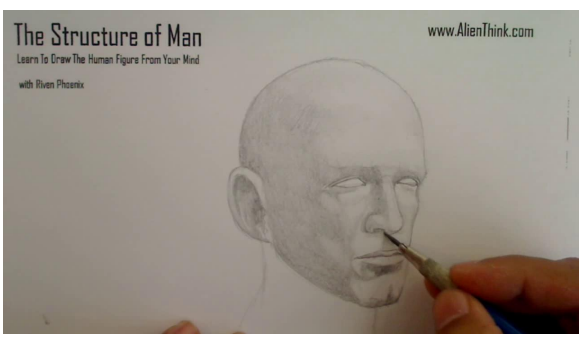
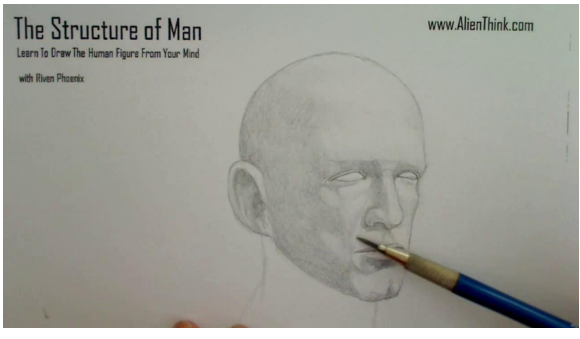
129		And so all this stuff here is just going to be dark.
130		Right, so you can see rendering really takes a while, right, the more detail rendering that you do, the more longer it's going to take.
131		Right, so it can take like depending on the type of stuff that you're doing, if you're doing super realistic stuff, like one of the drawings that I have on my website, an alien that took almost like an 80 hours.
132		Or an 80 hours to do because it's just very small amounts of rendering, right, it's like realistic, super realistic rendering.

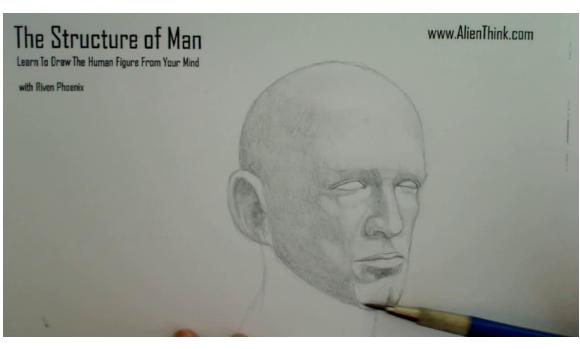
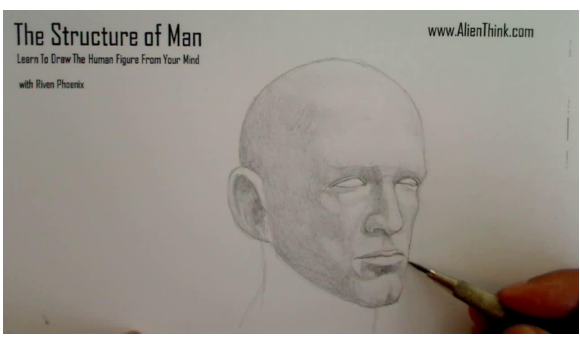
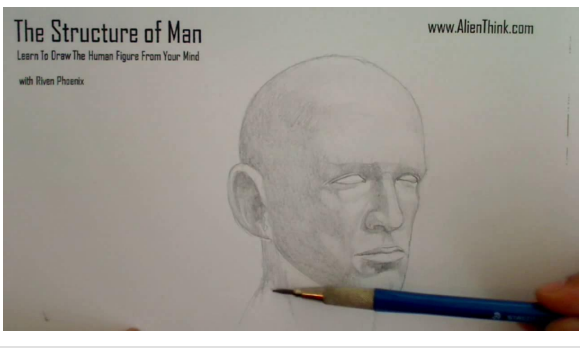
133	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Okay, so once we get here is now we do like the second layer, right, start to bring in, bring out more of the details, so here I'm going to.
134	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Put this over here, right, so here when I get this now, I put the second layer down, now catching up to all these other subtle details, right, and this is what causes the figure to look more realistic.
135	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	You're thinking in different shapes and stuff, right, you're thinking about all these small details.
136	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right.

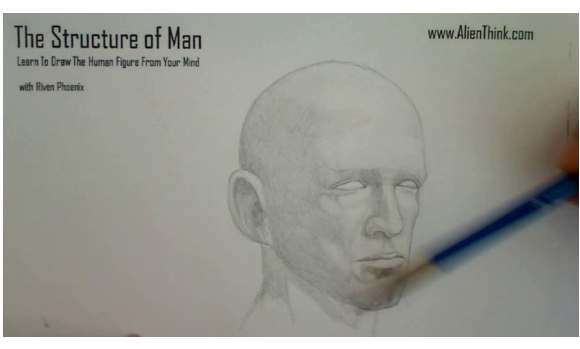
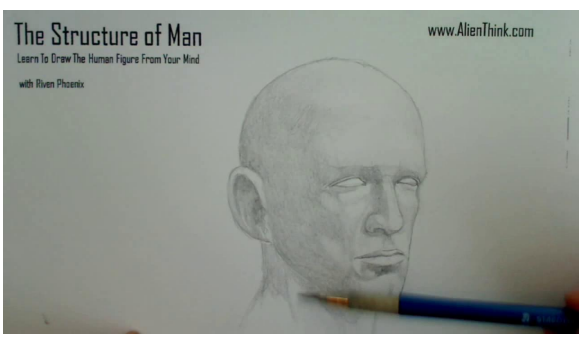
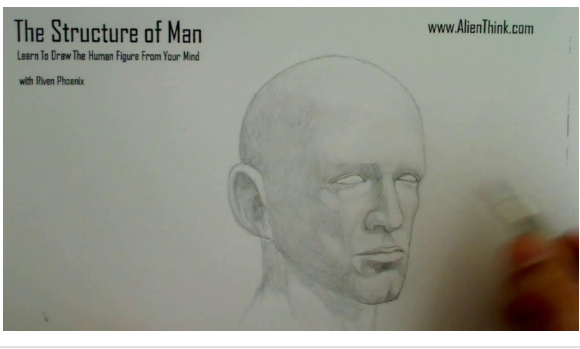
137	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right.
138	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Okay, so here we'll just do all draw the ear also, right, so it's really just going to be this guy here is going to be really just going inwards, then you're going to get this line here that we talked about.
139	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	You can do all different variations of the year, so here I'm just going to put like that idea that we did before, and this is just going to go in this way over here, right, so in this idea here we're going to render this very light first, right, first understand what's going on, what is it that you want to show.
140	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, so here this is going to be all dark in here like this, and we're probably going to get a little bit of shadow work like this.

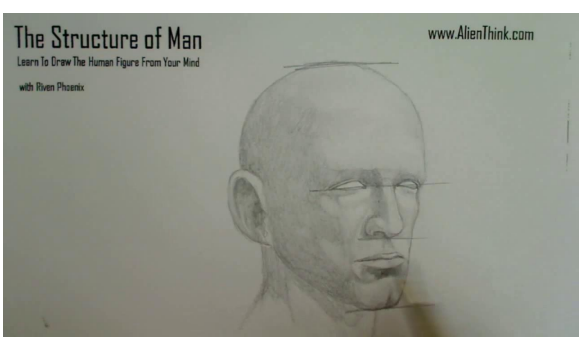
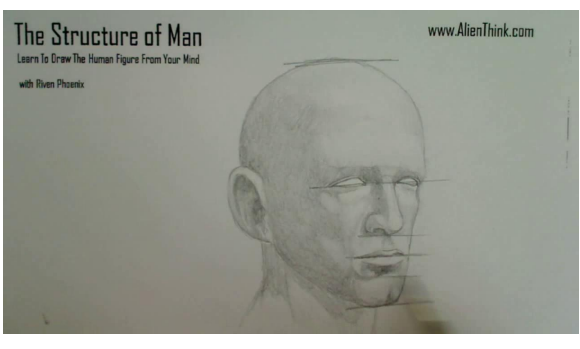
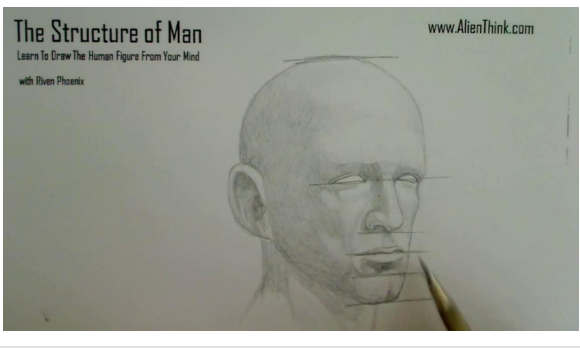
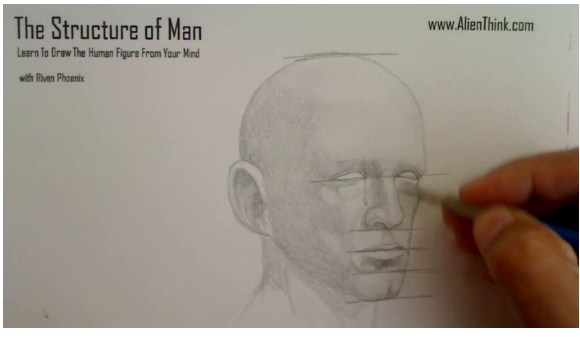
141		There's a really not much is going to show on this year, and all of this really is just going to be all dark.
142		Right, but you have to draw it through to get those details out, right, and then you can do like a second layer now coming up with all the other ideas here, if you look, there's an ear over here.
143		Okay, so once this is once I have basic concept down, now here again, I'm just going to come up with a second layer, and this is to blend in all these areas here that we've been talking about, right, it's just going to be like a blender.
144		And basically you just come up, you can do this with your finger or a stub, doesn't really matter.

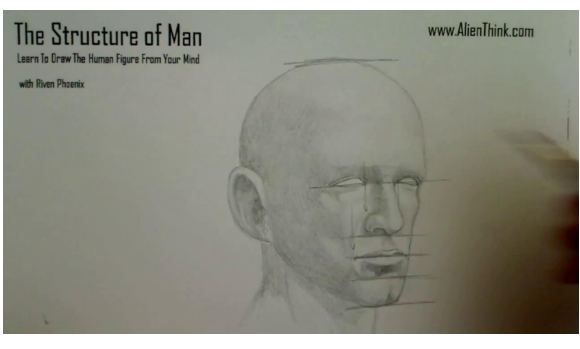
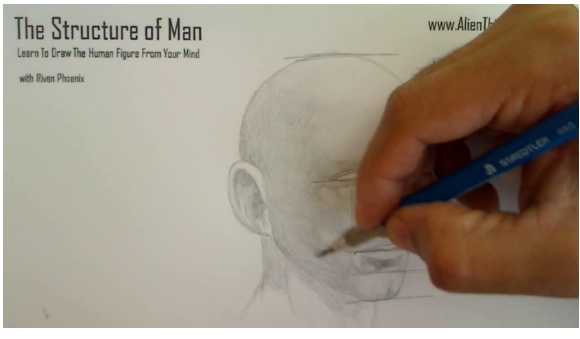
145	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	I can do simply do it straight with the pencil that's just going to take forever, right, layer everything down, and over here I'm going to get the second layer of shadow.
146	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Start to bring out these details over here and this end over here, let's like this, right, here let's close this up.
147	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	Right, so you can see how the process of shading is going to work, right, you can see that we can do very realistic figures, and we can,
148	 The Structure of Man Learn To Draw The Human Figure From Your Mind with Riven Phoenix www.AlienThink.com	the template is really there to help us see, and then we can just associate from it.

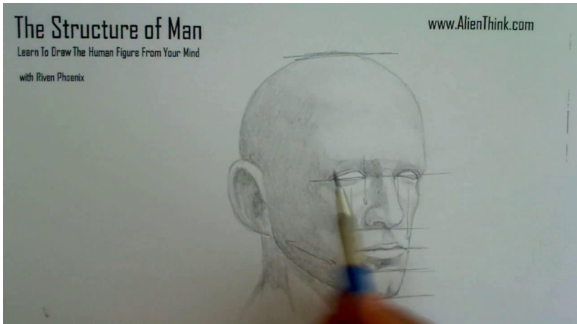
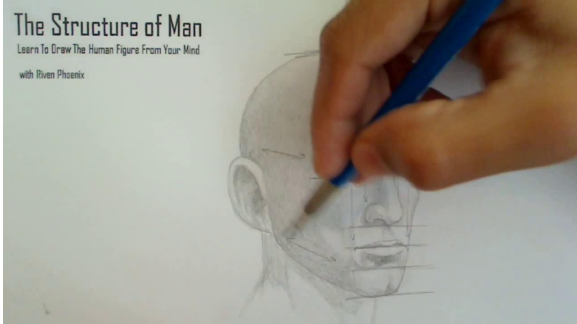
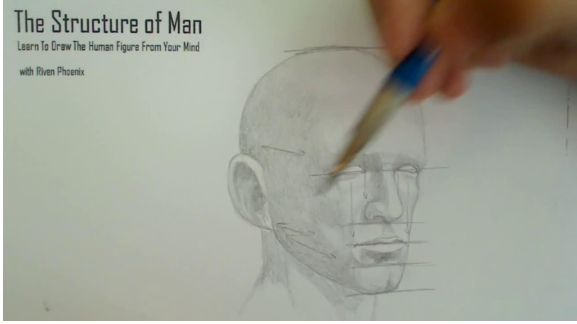
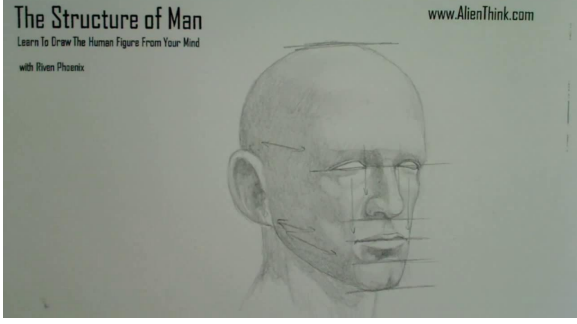
149		Right, so here let's do the lips here a little bit and touch that part, right, so here I'm just going to bring that part out that we talked about more out in this way.
150		Right, so what happens is now, now once you get this layer down, then you start thinking, okay, where's the light hitting, if the light hits here, where's the other shadow, right, it's going to hit here, that means it's going to reflect a little bit over here too.
151		Right, so you'll get like a shadow under the notes, right, so it can get pretty complicated, right, you just got to do everything slowly in layers.
152		So then you can even come back with a very a third layer that gives even more realistic detail.

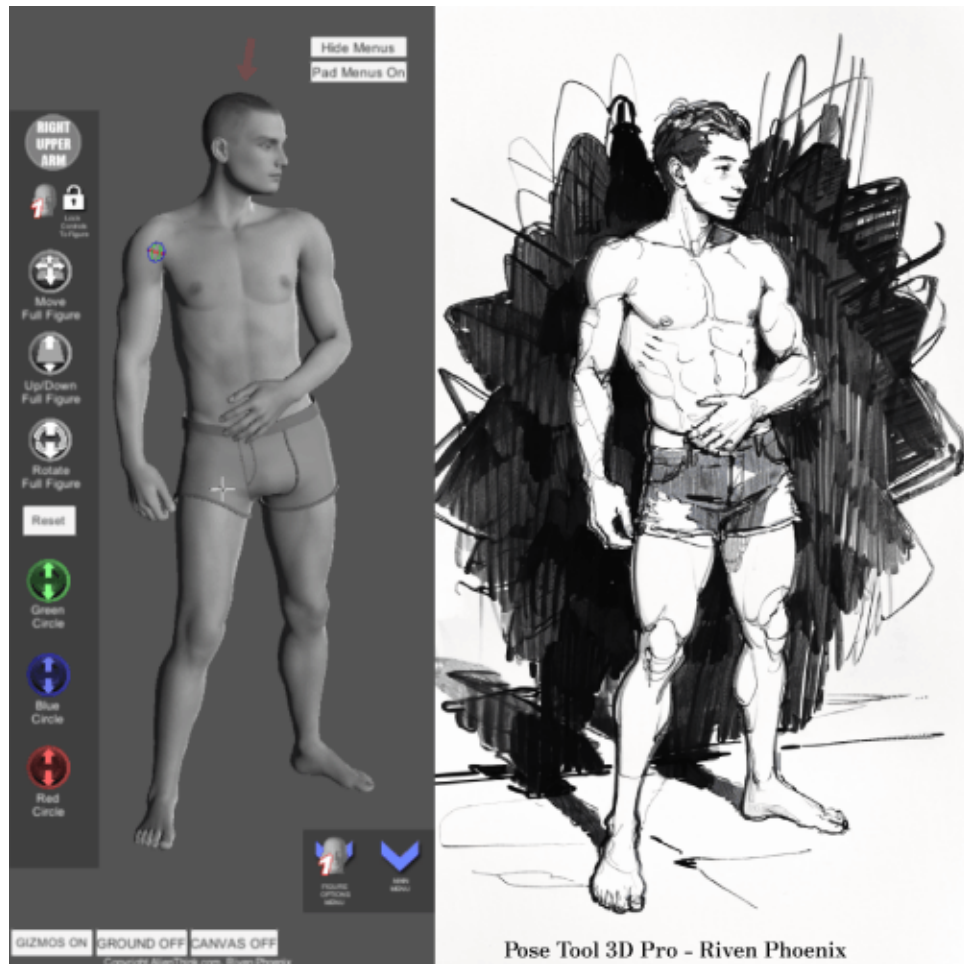
153		Right, so over here we're just going to do a little bit more work, almost done with this, I know it's just running a little long here, but I wanted to make sure you, and at least see a little bit of this stuff.
154		Let's do how to begin to understand more about surface anatomy, right, so what happens is that basically when now when this neck is here, obviously now going to get shadows in this area too, right, so here you'll get like a muscle which we're going to learn about shortly over here.
155		Right, so all of this stuff here is just going to be in shadows and it's just going to be in shadows over here too.
156		Right, underneath the neck, and this all this stuff here is just going to

157		in shadows, shadows, shadows, and then over here you're just going to get like the atoms apple over here, and it's going to just start to go down over here.
158		Okay, so the key things to understand from this is not only the power of the toolkit that we did, but also understanding what's going on and allows us to do these posted.
159		Right, so here we could now look at this and say, okay, I understand there is the, I'm going to actually, you don't have to do this.
160		This is the center line here. This was the line for the nose, and this was the line for the bottom of the chin and right, and this is the line for the top.

161		And we also understood where this is that this is really the line here that we're going to do where the lip is and over here we're going to just about get this line.
162		Right, but you see there, even if you divide it equin three parts, you can see that in what's going to happen is that it's just about approximation.
163		Right, you're just very close to this. Right, and the other thing is here where this nostril is, we know that it needs to hit over here.
164		Right, the other side of the nostril is over there. We also know where this area is for the lips.

165		We know that this area here has to be pretty much where the center of the eye is going to be.
166		Right, so we didn't put that in, but that's where it would be. Right, so you have to start to think about this stuff in that way, in that perspective.
167		Right, and this area here where this jaw is, we know that, right, it's really all about where this is and you have to kind of like think in 3D, right, because we said it's going to start turning basically between here.
168		Right, so this area here is where turns, right, and then you're going to get this idea here.

169		And then we know about this top for the year in perspective, it's really this area here.
170		And then where the bottom of this is also the bottom of the nose, it's just approximate and perspective.
171		Right, it's just going like this.
172		Okay, so I'll see you in the next lesson. Thanks.



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